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### **Title**

Prelude: Hymn and Snowfall

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### **Author**

Guinivan, Eric

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Written for the 2014 American Liszt Society Festival

# **PRELUDE: HYMN AND SNOWFALL**

for Piano

Eric Guinivan

# PRELUDÉ: HYMN AND SNOWFALL

## for Piano

### Program Note

Written for a premiere at the 2014 American Liszt Society Festival, I composed *Prelude: Hymn and Snowfall* this past winter while contemplating one of Liszt's most haunting works, *Nuages gris* ("Grey Clouds"). Written in 1881, this piece stands out among Liszt's solo piano works as a notable departure from his earlier virtuosic style and is representative of his most harmonically adventurous work. Functioning just past the edge of tonality, *Nuages gris* gains much of its character from a marked prominence of the augmented triad, which drifts chromatically over the course of much of the work without ever approaching any sense of traditional harmonic resolution.

Reflecting on the harmonic language and free-flowing character of *Nuages gris* proved to be quite influential in the composing of *Prelude: Hymn and Snowfall*, of which the augmented triad is also a foundational harmony. Many of the sonorities in the piece are built from "tall" augmented chords that stack at the major-seventh rather than the octave, and these chords weave their way through the tapestry of the piece with a similarly chromatic and freely flowing nature.

Composed in part against the background of a gentle late-December snowfall in Harrisonburg, Virginia, *Prelude: Hymn and Snowfall* also draws from an atmospheric inspiration as does Liszt's *Nuages gris*. The piece is presented in ternary form: a solemn and reflective hymn tune is followed by a contrasting section evocative of snowfall, leading to a combination of both hymn and snowfall as the hymn tune returns, now set against the gentle, white background.

Please notify the composer of all performances of this work.  
Eric can be reached at [eric.guinivan@gmail.com](mailto:eric.guinivan@gmail.com) or via [www.ericguinivan.com](http://www.ericguinivan.com).

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Written for the 2014 American Liszt Society Festival

# PRELUDE: HYMN AND SNOWFALL

(2014)

Eric Guinivan

**Freely Flowing**  $\text{♩} = 76$

*espress.*

Musical score for measures 1-6. The score consists of two staves. The top staff uses a treble clef and 4/4 time signature, starting with a dynamic *p*. The bottom staff uses a bass clef and 4/4 time signature, with a dynamic *mf*. The music features various note heads and stems, with measure 4 containing a 2/4 section. Measure 6 ends with a fermata over the bass staff.

Musical score for measures 7-12. The top staff starts with a dynamic *f*, followed by *p*. The bottom staff starts with a dynamic *mf*, followed by *p*. Measure 10 ends with a fermata over the bass staff.

**rit.** **Reserved**  $\text{♩} = 70$

Musical score for measures 13-18. The top staff starts with a dynamic *f*, followed by *p*, then *mp*. The bottom staff starts with a dynamic *p*, followed by *mp*. Measure 18 ends with a fermata over the bass staff.

Musical score for measures 19-24. The top staff starts with a dynamic *p*, followed by *mp*. The bottom staff starts with a dynamic *p*, followed by *mf*. Measure 24 ends with a fermata over the bass staff.

13

accel.

*p*

*f*

*mf*

*p*

14

( $\text{♩} = 84$ ) rit.

Contemplative  $\text{♩} = 70$

15

$\text{♩} = 84$  rit.

Contemplative  $\text{♩} = 70$

*f*

16

poco accel.

poco rit.

A Tempo  $\text{♩} = 70$

17

poco accel.

poco rit.

A Tempo  $\text{♩} = 70$

*mf*

*pp*

18

poco accel.

poco rit.

A Tempo

molto rit.

19

poco accel.

poco rit.

A Tempo

molto rit.

*f*

*pp*

20

**Freely Flowing** ♩ = 76

22

p      *mf*

*f*

*rit.*

26

p      *mf*

*pp*

**A Tempo** ♩ = 76

28

p      *pppp*

*pppp*

*molto rit.*

30

p      *pppp*

*n*

**31 Distant, Pensive**  $\text{♩} = 100$

**31 Distant, Pensive**  $\text{♩} = 100$

**32** **33** **34**

**p** **ppp**      **p** **ppp**      **p** **ppp**      **sim. throughout\*\***

**Ped.**

\* The meter from measures 31-78 is strictly organizational and should receive no rhythmic emphasis or accent.

\*\* Dynamics from measures 35-78 apply *only to the right hand line*, and then only to the left hand after the hands exchange parts in measure 53. The ostinato part should maintain its **p 4 ppp** dynamic throughout.

**35**

**f**      **mf**

**36**

**37** **38**

**mp**      **f**

**39** **(8)**

**f**      **p**      **f**

**40**

**41** **42**

**p**      **f**      **mf**

**42** **(8)**

**p**

**43** **44** **45**

**f**      **mf**

46 (8)

f

49 (8)

p

f

52 (8)

mp

sim.

f

56

p

f

Musical score for piano, page 10, measures 60-61. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 60 begins with a forte dynamic (f) and a sixteenth-note pattern. Measure 61 starts with a piano dynamic (p), indicated by a bracket under the first measure. The right hand continues with sixteenth-note patterns, while the left hand provides harmonic support. Measure 61 ends with a mezzo-forte dynamic (mf). The score includes performance instructions: "soften right hand accents (pp)" above the first measure and "3" below the piano dynamic in measure 61, likely referring to a three-beat measure.

Musical score for piano, page 10, system 64. The score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#). The measure begins with a forte dynamic. The first measure ends with a fermata over the bass note. The second measure starts with a dynamic marking *mp*. The third measure starts with a dynamic *p*. The fourth measure ends with a dynamic marking *p* and a measure repeat sign with the number "3". The piano keyboard is shown at the bottom.

Musical score for piano, page 10, system 74. The score consists of two staves. The top staff is for the right hand and the bottom staff is for the left hand. The key signature is one sharp, indicating G major. The time signature is common time (indicated by '4'). The dynamic instruction 'ppp' (pianississimo) is placed above the right hand's notes. The music features eighth-note patterns and sustained notes with grace marks.

## Hesitant ♦ = 88

Musical score for piano, page 79, measures 1-4. The score consists of four staves. The top staff (treble clef) has a key signature of one sharp and a tempo of 4/4. It starts with a dynamic of *p*, followed by *mp*, then *pp*. The second measure begins with a dynamic of *pp*. The third measure starts with a dynamic of *ppp*. The bottom two staves (bass clef) have a key signature of one sharp and a tempo of 2/4. Measures 1 and 2 show eighth-note patterns, while measures 3 and 4 show sixteenth-note patterns.

Musical score for piano, page 83, measures 8-9. The score consists of two staves. The top staff uses a treble clef and has a dynamic marking of *p*. The bottom staff uses a bass clef. Measure 8 starts with a whole note followed by a half note. Measure 9 begins with a quarter note. The music is set in common time (indicated by a '4'). Measure 8 ends with a fermata over the last note. Measure 9 ends with a fermata over the last note.

Musical score for piano, page 87, measures 1-2. The score consists of two staves. The top staff uses a treble clef and a 2/4 time signature, starting with a dynamic of *mf*. The bottom staff uses a bass clef and a 2/4 time signature, starting with a dynamic of *f*. Measure 1 ends with a key change to 6/8 time, indicated by a bracket over both staves. Measure 2 begins with a dynamic of *f*, followed by a measure of 4/8 time, indicated by a bracket over both staves. The music continues with various dynamics and time signatures, including 5/4 and 3/4.

**rit.**

**Reserved**  $\text{♩} = 80$

**89**

**91**

**93**

**95**

espress.

**p**

**2**

**4**

**6**

**4**

accel.

97

*mf*

*rit.* (♩ = 92)

98

*f*

*p*

99

**Contemplative** ♩ = 70

*mf*

*p*

*mf*

*pp*

101

rit.

103

**Freely Flowing** ♩ = 76

105

Musical score for piano, page 108, measures 1-4. The score consists of two staves. The top staff is in treble clef, 2/4 time, and the bottom staff is in bass clef, 2/4 time. Measure 1 starts with a forte dynamic (f) indicated by a double arrow. Measure 2 begins with a piano dynamic (p). Measure 3 starts with a mezzo-forte dynamic (mf). Measure 4 ends with a piano dynamic (p). The score includes various note heads, stems, and bar lines. Measure 4 concludes with a fermata over the bass clef staff.

A musical score for piano, page 111. The tempo is marked as **A Tempo** with a tempo of 76. The dynamic is **8va**. The score consists of three staves. The top staff is in treble clef, 4/4 time, and features a series of eighth-note chords. The middle staff is also in treble clef, 4/4 time, and contains eighth-note chords. The bottom staff is in bass clef, 4/4 time, and shows sustained notes. Measure numbers 111 and 112 are indicated above the staves. Articulation marks include slurs and grace notes. Dynamics **p** and **ppp** are present.

Musical score for piano, page 113, measures 15-16. The score consists of three staves. The top staff (treble clef) starts with a dynamic *pp*. Measure 15 ends with a fermata over the bass note. Measure 16 begins with a dynamic *ppp*. The middle staff (treble clef) starts with a dynamic *p*. The bottom staff (bass clef) starts with a dynamic *p*. Measures 15-16 are marked with a tempo of *15ma*.

**poco rit.**

115

*15<sup>ma</sup>*

*dim. poco a poco*

*8va*

*dim. poco a poco*

(15)

117

*pppp poss.*

(8)

*pppp poss.*

*hold until all sound has faded...*

# Works by Eric Guinivan

Visit [www.ericguinivan.com](http://www.ericguinivan.com) for more information about these works.

## Orchestra and Wind Ensemble

Shadow Dances (2015)	Orchestra
Vicious Cycle (2014)	Wind Ensemble
Fractured Light (2012)	Wind Ensemble
Meditation and Awakening (2010)	Percussion and Orchestra
Concerto for Percussion and Orchestra (2007)	Percussion and Orchestra
A Shade of Gray (2006)	Flute and Chamber Orchestra

## Large Chamber Ensemble

Pocket Concerto (2013)	Sinfonietta
Avalerion (2011)	Mixed Octet
Mie: Caprice for Eight Musicians (2009)	Mixed Octet
Continuum (2007)	Reduced Sinfonietta

## Chamber Ensemble

Autumn Dusk (2015)	String Quartet
String Quartet No. 1 (2014)	String Quartet
Incantations (2014)	Trombone Quartet
Push (2013)	Tuba and Piano
Autumn Dances (2010)	Flute and Percussion
Winter Meditations (2010)	Two Clarinets and Cello
Ritual Dances (2009)	Percussion Quartet
Aspen Winds (2009)	Clarinet, Violin, and Piano
Twelve (2006)	Two Percussion
Dream Suspended (2005)	Five Vibraphones and Wine Glasses

## Solo

Prelude: Hymn and Snowfall (2014)	Piano
Bharata's Music Box (2011)	Piano
Episodes (2007)	Timpani
Distance (2006)	Timpani and Electronic Playback
Ambiences (2006)	Cello
Silver Horizon (2004)	Piano

## Vocal

Explaining the Sea to my Daughter (2010)	High Voice and Piano
Two Love Songs (2007)	SATB Chorus
Cradle Song (2005)	High Voice and Piano
Like a Diamond (2004)	SSAATTBB Chorus, Harp, Piano, 3 Percussion

Published by Eric Guinivan  
[www.ericguinivan.com](http://www.ericguinivan.com)  
eric.guinivan@gmail.com